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General

SOVIET ART

EXHIBITION

[redacted]

THE AMERICAN RUSSIAN INSTITUTE for Cultural Relations with the Soviet Union is an adventure in international understanding. It is conceived in good will and dedicated to the promotion of cultural relations between the peoples of the Soviet Republics and the American public. It brings together those who are interested in Soviet life and culture; it promotes the interchange of students, teachers, scientists, artists and economists. It diffuses information in both countries on developments in the arts and sciences, in education, and in economic and social activities. It fosters mutual amity, world peace, and cultural unity.

PIOTR KONCHALOVSKY: Portrait of the Composer Sergey Prokofyev

THE ART OF SOVIET RUSSIA

Foreword by FISKE KIMBALL

Introduction and Catalogue

By

CHRISTIAN BRINTON

AMERICAN RUSSIAN INSTITUTE

1936

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KUZMA PETROV-VODKIN: The First Step
Collection of the Russian Museum, Leningrad

36. P. 666

THE
ART OF SOVIET RUSSIA

An Exhibition

of

Contemporary Painting and

Graphic Art

Under the Joint Auspices of

THE AMERICAN RUSSIAN INSTITUTE

for Cultural Relations with the Soviet Union

Philadelphia Art Committee

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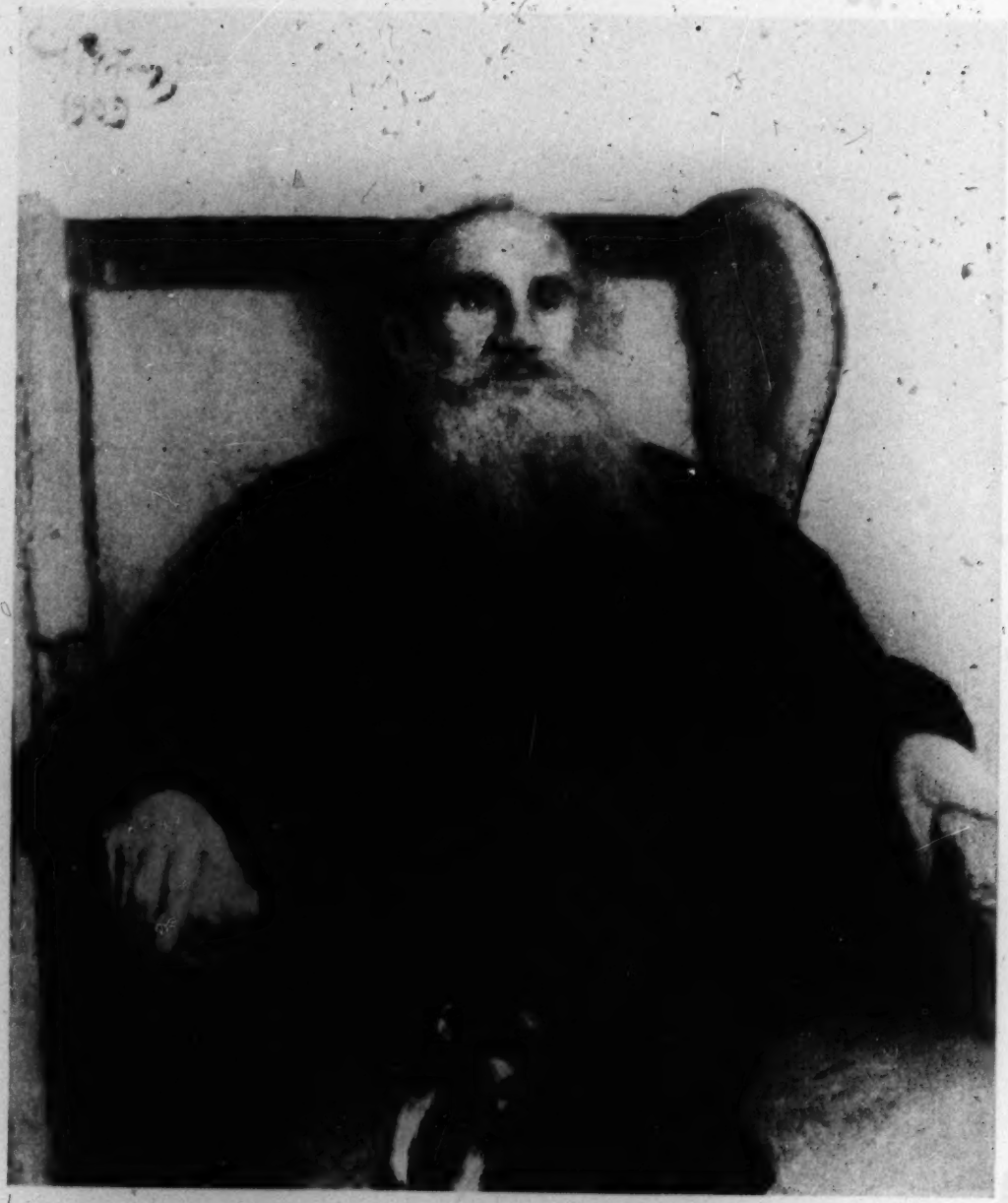
ALEKSANDR SHEVCHENKO: Fruit Seller, Batum

FOREWORD

AMONG the primal artistic forces of the modern world has been the genius of the Russian people. First and most strongly felt in literature and the theatre, it has also fructified and renewed music and the ballet. To-day we have an opportunity of seeing, almost for the first time, the current effort of Soviet Russia in painting and graphic art. The world is eager to learn how art and culture may fare under a new form of social and economic organization. This exhibition, assembled in Soviet Russia on our invitation, by the Society for Cultural Relations with Foreign Countries (VOKS), and fostered by the American Russian Institute, will go far to answer this question. The art it reveals is not of abstraction, but one of concrete relation to the life of a vast people at work and at play. The Pennsylvania Museum of Art is proud to have been a prime mover in bringing it before the Western world.

FISKE KIMBALL



ILYA REPIN: Portrait of Count Tolstoy
Private Collection, Philadelphia

REALISM IN SOVIET ART

By Christian Brinton

I

Voir clair dans ce qui est
—STENDHAL

SOVIET ART of to-day aims to present a conscious, clear-visioned reflection of the Soviet life process. Whilst opening new horizons in creative activity, it is an art expression that bases itself upon national tradition. This is the central tradition of Slavic realism in general plus a fresh, vital social orientation. Viewed in broad sequence, the integral content of this art is that same organic feeling for the real, the actual which has proved the animating force of Russian literature, music, and painting during a century and more. Pushkin, the olympian, the "universal" figure in Russian letters, as a mere lad sensed its homely savour in the folk tales of his old nurse Arina Rodionovna. It was the distinctive feature of Dargomyzhsky's ceaseless search for the true tonal idiom. Perov displayed a kindred wealth of popular verity in his paintings of domestic life in town and country. Gogol reeks of it. And again do we meet it in the racy eloquence and sharp-etched actuality of Gorky's companions of The Lower Depths. Of such and similar matter is Slavic realism compounded.

The victory Russian realism so soundly won, following the awakening of the national social consciousness and the emancipation of the serfs, was complete, unequivocal. Its most convincing expressions are perhaps manifest in the surging might of Mussorgsky's choruses, the permeating prose of Turgenev, the penetrant psychology of Dostoyevsky, the pregnant pages of Tolstoy. In the field of painting were of course the redoubtable Repin; also Surikov, who was a veritable Mussorgsky of palette and brush and, later, Valentin Serov. Yet, by the turn of the century, the fruits of this

hard-fought battle had grown stale. Realism, once so robust and fecund alike in letters and art, was nevertheless an incomplete expression. It was not fulfilling its manifest destiny. A change was due. That change, that essential realignment was effected by the October Revolution, which, it must never be overlooked, was a cultural as well as a political and economic revaluation of existing values.

The progressive transformation Slavic realism has undergone since the Revolution and during the upbuilding of the Soviet state has been marked by a change of spirit and of aim rather than actual substance. The realism so much in vogue throughout the latter half of the past century—the realism that imparted to Russian fiction its undying appeal — is a realism of deep-rooted pessimism. Tinged with frustration and disillusion it more often than not mirrors the pain of a purely personal subjectivity. There remains, it is true, even in Turgenev, a certain degree of struggle, of conflict. But once we contact the pallid intimism of Chekhov we are in a world wholly static, a land of sheer *nichivoki*—"nothingists." In sharp contrast to this vitiating negativism, Soviet art and literature of to-day vibrate with tonic, freshly felt actuality. The atmosphere has cleared. We stand upon a firm terrain where we are flooded with courageous, many-sided optimism. The *nichivoki* have vanished from the scene.

Those who witness the vast assemblies of art periodically on view in Moscow and Leningrad, whilst frequently amazed, not to say puzzled by such formidable mass demonstrations of creative activity, none the less carry away one clear, specific impression. This impression is that Soviet art has become broadly humanized. Extremism of whatever kind and character has disappeared. Emphasis has definitely shifted from starkly revolutionary and baldly utilitarian theme to a free, normal approach to every-day life and scene. The hereditary function of native Russian realism, which is at intervals to enrich itself from an ever-changing actuality, is once again being fulfilled. But it has here received a fresh directive impetus consistent with its new-found mission.

Soviet art in its more recent manifestations presents an aspect of organic unity, of co-ordinated effort that argues well for its future development. It displays a marked degree of cohesive group feeling—that pan-psychic quality which connotes true creative solidarity. This art is in no sense an art of escape, of mystic, exclusivist exaltation. There is no attempt to create a petty *paradis artificel* for the painter and his particular coterie. During the past few years the trend of Soviet art points toward an ampler, more generalized concept of existing form. Mere factual realism is not sufficient. The tendency towards a new creative "classical monumentalism" is the direction toward which architecture, and to a similar degree painting are moving in the Soviet Union of to-day. Grounded upon a deep-rooted, germinal objectivity, the art of USSR is affirmative and purposeful. Soviet realism, broadly conceived and interpreted is in brief the chosen artistic expression of this virile people which, in so many different avenues of endeavour, is valiantly translating its social aims into social activities. And not the least the merit of this basic realism is that it would seem to lead more surely, more firmly than would any other art form toward what is termed the new Soviet "cultural humanism."

II

L'art ne sert a rien autre qu'a exprimer l'humain

—FLORENT FELS

THE PRESENT offering is the third major exhibition of Soviet art to reach these shores during the nineteen years of the Soviet régime. The first, representing a veritable wholesale survey of painting and sculpture mainly of pre-Revolutionary provenance, opened at Grand Central Palace, March, 1924. Grand Central Palace was likewise the scene of the showing of current art from USSR which began January, 1929, and included a notable display of decorative arts and crafts. Both exhibitions were typical of their

particular time and period. They were essentially transitional, and gave little or no hint of the further trend and scope of Soviet art activity.

It is a significant fact that Soviet art, like the art of the French Impressionist masters, should be the happy, radiant stepchild of war, civil strife, and revolution. In the very midst of turmoil and national abasement was born the serene, sun-bathed movement known as *Impressionisme* which, within a few brief years, was so miraculously to brighten the dingy domain of oil paint. Actually it was in stressful, tragic 1870 that Manet joyously brushed his first outdoor canvas, "Le Jardin," now in the Havemeyer collection. Steeped in lucent atmospheric ambience, Impressionism, based upon the scientific analysis of light and colour, was, however, essentially individualistic in spirit and approach. And this same note of individualism disclosed itself with ever-encroaching emphasis in the production of neo-Impressionist, post-Impressionist, Cubist, Futurist, and the like.

After some two decades of so-called modernism, we, of the Western world, found ourselves heirs to a diverse legacy that dedicated its major energies on the one hand to an inconclusive attempt at Cézannist "realization" and, on the other hand, to an abstract, subjective experimentation completely severed from any sort of healthy contact with actuality. The dominant personality of the modernist movement was the protean Pablo Picasso. And Picasso, haunted by the fantasy of an "algebraic absolutism" in paint, jumped, as Harlequin, through many a hoop. Yet, whilst in his multiple mutations he has turned from one phase to another, he remains the same. He stands remote, isolated, as detached from his environment as one of his own enigmatic African figurines. And moreover, with the growing social awareness of the present artist generation, the isolation of such a figure of Picasso is daily becoming more acute. For art is rapidly taking on the warm breath of humanitarian sympathy. The phenomenal success of the recent Van Gogh exhibition,

with the anguished cry of Vincent for "Humanity, more humanity!" coming across the years, have not been without effect.

The story of contemporary art in Soviet Russia, like the art of modern France, begins amidst war, foreign and civil, revolution, and the throes of a mighty, far-reaching social realignment. But here terminates our parallel. The forward reach of art activity in the Soviet Union has been away from emphasis upon the individualist viewpoint, and quite frankly in the direction of an organic, socially integrated expression.

Even before our historic Armory Exhibition disturbed the serenity of Manhattan and roused the hinterland to ire and derision, Russia had become familiar with the modernist movement. Brazen-throated Mayakowsky had not in vain fomented around student café or openly along the Tverskaya. And moreover, the incomparable collections of Morosov and Schukin were constantly fostering upon Slavic soil fresh crops of Cézannists and Matissians. With the exhibitions of Bubnovy Valyet (Jack of Diamonds) drawing huge crowds, pre-war Russia in fact boasted as vigorous and as vociferous a galaxy of avantgardists as could be found anywhere upon a sorely perplexed planet. These included Cézannists, Constructivists, Suprematists, et al. In addition, were the Primitivists who turned to peasant folklore, and to imitating the simple naïveté of native *lubok*, and of traktir and shop-front sign. Yet, one particular point must not be overlooked. This Slavic modernism, in common with all things Slavic, had colour and movement. The drab, neo-academic tonality of French Cubism was absent. And a kind of inner dynamism prevented most of these canvases from becoming too static.

Along with the diverting antics of Cubo-futurist, Constructivist and such there still persisted a residuum of the once dominant realistic tradition. But with the initial impact of "Great October" the breach between old guard factualism and advance guard extremism rapidly widened. Crowding into the opening and camping upon this

veritable no man's land of art, thronged ardent, perfervid enthusiasts whose main claim to consideration was that they, and they alone could save the day for the Revolution. Their particular credo was a weird compound of arid, mechanistic materialism and vague, exalted mysticism. Amidst such confused, ineffectual efforts, Vladimir Mayakovsky constituted himself a veritable "radio tower" of clarity and conviction. Brazen voice, brush, and pen he employed indefatigably. Agitational art was for the time being in the greatest demand, the poster in fact actually becoming the first authentic product of Soviet creative art activity. Yet these fevered, strenuous days were not to last forever. With normal functioning along various fronts cultural and other, the complexion of the situation rapidly altered.

In brief, already a younger generation, possessing a radically different outlook, was knocking at the door. Bred in the clarified atmosphere of post-October, they had scant patience with an alien, exotic importation which had no sort of basic historical justification. Promptly they turned their backs upon Expressionist, Constructivist, and Suprematist pretensions. By 1924 modernism as such was a dead issue in USSR. The younger element felt that art in the Soviet Union must submit to a fresh orientation—a new plastic redirection. The forward thrust should of course be in the direction of realism, but a broadly synthetic, not a servile, factographic realism.

The display of contemporary Soviet painting and graphic art now on view in America does not pretend to be a dress parade representation formally selected from State institutions such as the Russian Museum, Leningrad, or the recently rejuvenated Tretyakov Gallery, Moscow. While it is true that a few official loans of canvases by certain older figures as Grabar, Petrov-Vodkin, Kuznetsov and Saryan have been obtained, main stress has been placed upon the currently produced work of the younger artists of both sexes. In no collection hitherto sent abroad from the Soviet Union has the percentage of young talent been so large. And likewise are

there many canvases but recently off the easel. The tempo of Soviet creative activity is notably rapid, and hence the Soviets do not wait until their art becomes steeped in museum somnolence before displaying it to the public.

It will unquestionably come as something of a surprise for the casual visitor to note that only three artists in the present exhibition—Bubnov, Lobanov, and Sokolov-Skalya—have turned for their subject-matter to the turbulent, tragic period of revolution and civil war. In the Soviet Union of to-day large-scale socialization and industrialization are fast attaining their successive objectives. As already noted, emphasis upon revolutionary theme as such has perceptibly lessened with the lengthening perspective of increased social and economic stability, and similarly, the prominence until lately accorded the sombre majesty of industrial subject has likewise sensibly diminished.

Such being the case, the content that attracts the creative artist of the day is the "living content" of normal existence in USSR—the Soviet citizen at work, at play, at rest. It is, briefly, in a spirit of free, liberated initiative that the artist of the Soviet Union confronts his chosen task of depicting the various phases and facets of the swift-moving socialist complex in which he plays an active part. Men of the former generation, such as the eminent neo-classicist Petrov-Vodkin, and his colleagues of Mir Iskusstva (the World of Art) group, bring to their work a long-established continuity of aim and effort, and a fully matured technical equipment. The younger talents, on the other hand, reflecting their happy adjustment to the newer social order, labour with all the joy and freedom of conscious self-affirmation. Spontaneity and courageous experimentation mark their efforts in whatever medium they may elect to employ. Yet the present-day Soviet artist by no means permits the element of fresh-released individuality to dominate his viewpoint. Unlike his com-

rades in other lands, he maintains the primacy of the social over the merely personal. Since art, in common with society, must perforce follow the line of historic precedent, then is there every justification for the note of fresh, forthright realism which in general characterizes the present display of contemporary Soviet painting and graphic art. It is this essentially new and youthful concept of a new and stimulating reality that shines from the majority of the canvases here on view.

Portraiture, more or less formal, occupies an important place in the current exhibition. There is for example the three-quarter length sketch of President Kalinin, by Nikolay Denisovsky, which is, in effect, a study for the larger group composition. The master academic realist, the late Ilya Repin is represented by the last in his series of many likenesses of Count Tolstoy, executed at Yasnaya Polyana in 1909, the year preceding the novelist's death. Another notable portrait of distinct literary interest, is that of Maxim Gorky, the work of S. Sorin, a pupil of Repin. Actually this is the earliest known artistic likeness of Gorky. It was painted at the little peasant town of Arzamas, on the river Arzamas, near Nizhni-Novgorod, now Gorky, in the summer of 1903 while Gorky was living in exile and engaged in writing The Lower Depths. In the broader, more modern neo-Cézannist spirit Piotor Konchalovsky contributes a recently completed portrait of the composer Sergey Prokofyev. Georgy Ryazhsky is represented by a seriously considered female likeness.

As the contribution of Deyneka, Pimenov, and Williams will doubtless attract a certain measure of attention, it may not be amiss to recall the fact that the average age of this talented trio falls within the fourth decade. Deyneka, purged of an earlier Soviet post-Impressionism, moves with assurance in a domain of bold plastic forms close-welded to the realities of Soviet life, social and industrial. He is at present devoting most of his energies to mural composition. Pimenov, who until lately was still at a rather flat, poster-like phase of his development, has come frankly forth as a dexterous

exponent of diffused light and broken colour. And Williams? This child of mixed Anglo-Welsh and Russian ancestry to-day finds himself, like his colleagues, a typical exponent of the creative forces of the younger generation of Soviet artists. Williams, who has always been enamoured of the stage and stage folk, here gives us two brilliantly brushed characterizations as sure, clean, and typically Nordic as might have Zorn, the Swede, or even better, the Norwegian, Henrik Lund, at his peak. You may be puzzled by the casual flower, the stem closely clutched in the big fist of The Stage Director. But at all events it is not the "Golubaya Rosa" (Blue Rose) of mystic fantasy. The Stage Director is assuredly conceived and executed in a spirit of boundless health and plastic energy. And as for Motion-Picture Director Aleksandrov, is he not strumming on his guitar against a snow-crested background one of those haunting, seductive strains he heard in Mexico during the Eisenstein interlude? Trifling considerations, perhaps, but nonetheless they serve to indicate the spontaneous vitality and veracity of current Soviet art. Reality, clearly appraised and crisply presented, seems for these younger Soviet painters all-sufficient.

Glance about the exhibition and you will encounter the same fresh and unpretentious attitude towards the contemporary Soviet scene. Here a gaily tinted little tug tows a huge timber raft between banks brittle in the sharp-toned brilliancy of early spring. There sailors of the Red fleet in full equipment tumble toy-like into the plashing waves in a carefully timed swimming competition. Great gleaming fish are pulled from the azure and turquoise Caspian. Lumber is being loaded under the darkling skies of Arkhangel. A corps of student cadets assemble for their daily lesson on a rolling Uzbek hillside. Rice harvesters move rhythmically over the sun-steeped fields of Azerbaijan. In more than one canvas you catch the note of Slavo-oriental life and labour, as sober and static as in far-off, legendary days. Earnest, whole-souled devotion to work on the vast kolkhoz, or state farms, is furrowed deep into the brow of

the woman standing beside her son, a young pioneer, whilst under the spreading umbrellas of the Gorky Park of Culture and Rest, luxuriates the urban citizen enjoying welcome surcease from factory, work-shop, or simple household task. A typically cosmopolitan crowd moves to and fro along the Baku waterfront. Sunshine and sea refresh and invigourate tired vacationists visiting the Soviet Riviera. And, last of all, chubby workers and players of the future are cared for in a collective farm nursery. Such are a few random, impromptu facets reflected from the varied panorama of Soviet life here on view. They are without pretence, without parti-pris.

Soviet graphic art needs little introduction. Its repute is already well established abroad. What the general public is not, however, sufficiently aware of is the fact that not alone are these admirable engravers on wood and copper illustrating in vast quantity and with the rarest spirit and fidelity, the literary masterpieces of their own land, but that they are likewise actively engaged in embellishing translations of various American, English, French, Italian, and German classics. Longfellow's "The Song of Hiawatha," the tales of Fenimore Cooper, the novels of Dickens and Smollett, the poems of Béranger, Goethe, and Heine, the stories of Gottfried Keller and, of course, the "Confessions" of Jean-Jacques constitute but a fraction of the work accomplished along this line. The younger generation of the Soviets are omnivorous readers, and remarkably cheap and well illustrated editions of the works of native and foreign authors are in constant demand. Imagine the joy of perusing a Soviet version of "The Adventures of Peregrine Pickle!"

Fluttering from the flagstaffs about the Red Square, Moscow, in autumn's freshening breeze, were lately noted huge banners bearing the device in white on a red ground, "Visit Our Exhibition—Encourage the Young Soviet Artists!" It is obvious that the present exhibition could never have come to pass had not this same spirit of whole-hearted popular and official co-operation been freely extended over a series of years to the artists whose canvases and prints are

herewith placed before the American public. Each and all of these painters and engravers have won their cherished "freedom for creative work." And, that they are permitted, and in every way encouraged to enjoy such freedom is amply attested by this current gesture of international cultural amity.

These forty-odd painters and slightly less than fifty graphic artists typify, as we have noted, numerous different tendencies, and a singularly wide geographical distribution. Their efforts, however, unite in offering a composite, though informal conspectus of life and scene in the Soviet Union of to-day. The merit of such a presentation would seem to lie in its spontaneous, unaffected authenticity rather than in any desire to set up fixed, arbitrary standards of taste. We are here in a position to see Soviet art, as it were, in the making. As previously indicated, the general drift is away from the abstract and the subjective, and distinctly in the direction of a sound, normal objectivity of vision and interpretation. The main preoccupation of the Soviet artist is the varied, multiple aspect of contemporary Soviet life and social aspiration. In consequence, this art is richly, affirmatively human. And does not our confrère Florent Fels contend that the chief and only concern of art is *exprimer l'humain*—to express the human? Viewed with a touch of historical perspective, we thus see that Soviet art does not seek to perpetuate that legacy of restless, dominant individualism which descends to the modern world from imperial Rome, and has its striking counterparts to-day. It is more akin to the communal spirit of the Greeks, to whom artistic appreciation and expression were a social necessity.

S. A. SORIN: Portrait of Maxim Gorky
Lent by the M. H. deYoung Memorial Museum, San Francisco, California

ALEKSANDR DEYNEKA: Mural Design

CATALOGUE

PAINTING

BUBNOV, ALEKSANDR PAVLOVICH. Moscow. b. 1900.

1 Raided by White Guards

DENISOVSKY, NIKOLAY FEODOROVICH. Moscow. b. 1901.

2 Portrait Sketch of Kalinin

DEYNEKA, ALEKSANDR ALEKSANDROVICH. Moscow. b. 1899.

3 Rest

4 Goal Keeper

5 Mural Design for the new Commissariat of Agriculture

DREVIN, ALEKSANDR DAVIDOVICH. Moscow. b. 1889.

6 Woman in Garden

GERASIMOV, SERGEY VASILYEVICH. Moscow. b. 1885.

7 Loading Lumber, Arkhangel

8 Floating Timber

GRABAR, Igor Emmanuelovich. Moscow. b. 1871.

9 Springtime

GURITZY, Lazar. Azerbaijan.

10 Rice Harvest

Collection of the Museum of Eastern Culture

ISTOMIN, Konstantin Nikolayevich. Moscow. b. 1887.

11 Winter Reverie

JOHANSON, Boris Vladimirovich. Moscow. b. 1893.

12 Winter

KASHINA, Nina. Moscow. b. 1903.

13 Collective Farm Nursery

KATZMAN, Evgeny Aleksandrovich. Moscow. b. 1890.

14 Collective Farm Woman and Son, a Young Pioneer

KOLMAKOVA, Olga. Moscow. b. 1905.

15 Winter Sport

KONCHALOVSKY, Piotr Petrovich. Moscow. b. 1876.

16 Portrait of the Composer Sergey Prokofyev

17 Still Life

KOROTKOVA, Nina Feodorovna. Moscow. b. 1904.

18 Frontier Guard Patrol

KRYLOV, Porfiry Nikitich. Moscow. b. 1903.

19 Little Andrey

20 At Rest

KUZNETSOV, Pavel Varfolomeyevich. Moscow. b. 1878.

21 Building Construction, Erivan, Armenia
22 Landscape
23 Shepherd Boy, Daghestan

LOBANOV, Arkady Vasilyevich. Moscow. b. 1901.

24 Execution of Revolutionists

LUSHIN, Vladimir Ivanovich. Moscow. b. 1898.

25 Horse Racing—Moscow

MIDLER, Viktor Markovich. Moscow. b. 1888.

26 Red Sailors' Swimming Contest

NEDBAILO, Mikhail Ivanovich. Moscow. b. 1901.

27 Winter, Tsaritsino

NISSKY, Georgy Grigoryevich. Moscow. b. 1903.

28 Seascape
29 Summer
30 Autumn

PAVLOV, Semen Andreyevich. Leningrad. b. 1893.

31 Old Petrograd

PETROV-VODKIN, Kuzma Sergeyevich. Leningrad. b. 1878.

32 The First Step
Collection of the Russian Museum, Leningrad

33 Earthquake in Crimea
Collection of the Russian Museum, Leningrad

34 Shah y Sinda, Samarkand
Collection of the Russian Museum, Leningrad

PIMENOV, Yury Ivanovich. Moscow. b. 1903.

35 The Bath

36 Portrait

REPIN, Ilya Efimovich. b. 1844. d. 1930.

37 Portrait of Count Tolstoy

Private Collection, Philadelphia

RYAZHSKY, Georgy Georgyevich. Moscow. b. 1895.

38 Winter Landscape

39 Portrait

RYBCHENKOV, Boris Feodorovich. Moscow. b. 1899.

40 Hotel Moscow

SAMOKHVALOV, Aleksandr Nikolayevich. Leningrad. b. 1894.

41 Girl with Ball

SANADZE, K. Tiflis.

42 Young Adjaristan

SARYAN, Martiros Sergeyevich. Erivan. Armenia. b. 1880.

43 Old and New Erivan

Lent by the Russian Museum, Leningrad

44 The Little Stone Bridge

Lent by the Russian Museum, Leningrad

SHEGAL, Gricory Mikhailovich. Moscow. b. 1889.

45 Evening. Solikamsk

SHEGOLEV, Piotr. Tashkent, Uzbekestan. b. 1909.

46 Red Army Cadets

Collection of the Museum of Eastern Culture

SHEVCHENKO, Aleksandr Vasilyevich. Moscow. b. 1886.

47 Fruit Seller, Batum
48 Spring, Batum
49 Kolkhoz (Collective Farm), near Batum
50 The Blue House

SOKOLOV-SKALYA, Pavel Petrovich. Moscow. b. 1899.

51 The Year 1919
Collection of the Red Front Club

SORIN, S. A. b. Polozk, 1886.

52 Portrait of Maxim Gorky
Lent by the M. H. deYoung Memorial Museum, San Francisco, California

TANCHIK, Ivan Mikhailovich. Moscow. b. 1899.

53 Young Pioneer

TZVETKOV, Boris Ivanovich. Leningrad. b. 1895.

54 Towing Timber

UDALTZOVA, Nadezhda Andreyevna. Moscow. b. 1886.

55 Armenian Landscape
56 Gathering Fruit, Armenia

VYALOV, Konstantin Aleksandrovich. Moscow. b. 1900.

57 Waterfront, Batum

WILLIAMS, Peter Vladimirovich. Moscow. b. 1902.

58 Portrait of a Stage Director
59 Portrait of Cinema Director Aleksandrov

ZERNOVA, Ekaterina Sergeyevna. Moscow. b. 1900.

60 Portrait

EVGENY KATZMAN: Collective Farm Woman and Son

CATALOGUE

GRAPHIC ART

ANTONOV, FEODOR. Moscow. b. 1904.

1 Koreiz, Crimea
2 Crimean Landscape

BLANK, B., and FRADKIN, M. Kharkov.

3 Illustration
4 Illustration

BUDOGOSKY, EDUARD. Leningrad. b. 1903.

5-6 Portrait of the poet Venevitinov, and illustration
7 Cover, "Great Expectations," Dickens

DEKHTEREV, BORIS. Moscow. b. 1908.

8-9 Illustrations for Gorky's "Twenty-six and One"
10 Illustration for Communist Youth League Almanac

DOBROV, MATVEY. Moscow. b. 1877.

11 The Home-stretch
12 Twilight
13 Water Transport, Volkhov River

DOVGAL, OLEXANDRE. Kharkov.

14 Illustration for Epik's "First Spring"
15 Illustration for children's book

ETCHEISTOV, GEORGY. Moscow. b. 1897.

16-17 Portraits of Géricault and Prudhon
18-25 Portrait, title page, and six head-pieces for Heine's "Germany"

FAVORSKY, Vladimir. Moscow. b. 1886.

26 Portraits of the Actor Orlov in a Play by Ostrovsky
27 Frontispiece to Poems by Goethe
28 The Actress Babanova as a Boy
29-30 Portrait of Mérimée, Illustration for "Jacquerie"
31-33 Portrait of Dante, and illustrations

FONVISIN, Artur. Moscow. b. 1882.

34, 35, 36 Circus

FRADKIN, M. Kharkov.

37 Illustration

GERASIMOV, Sergey Vasilyevich. Moscow, b. 1885.

38-41 Illustrations for Nekrasov's "Who Lives Well in Russia"

GILDEBRANDT, Olga. Leningrad. b. 1906.

42 Leningrad

GONCHAROV, Andrey Dmitryevich. Moscow. b. 1903.

43 The Actor Shtraukh in "Joy Street"
44 "Fifteen Years of the Red Army"
45 Portrait of Marat
46-48 Illustrations for "The Adventures of Peregrine Pickle" by Smollett

KARDOVSKY, Dmitry Nikolayevich. Moscow. b. 1866.

49-50 Illustrations for A. Tolstoy's "Peter I"
51 Illustration for "River Sot" by Leonov

KASHINA, Nina. Moscow. b. 1903.

52 Sunshine and Sea at Koktebel, Crimea
53 Aquarium
54 The Gorky Park of Culture and Rest

KASYAN, Vassyl. Kharkov.

55 Dnyeprostroy—Drillers
56 " Rushing to Stop the Break
57 " Concrete Workers
58 " Workmen at Blast Furnace (Catalogue Cover)

KATZMAN, Evgeny Aleksandrovich. Moscow. b. 1890.

59 Woman and Cactus
60 Young Harvesters

KHIZHINSKY, Leonid. Leningrad. b. 1896.

61 Frontispiece for "A Hundred Years of the Alexander Theatre"
62-64 Head Pieces for Poems of Ryleyev

KRAVCHENKO, Alexey. Moscow. b. 1889.

65-66 Designs for Airmail Stamps
67 Lenin Mausoleum
68-70 Illustrations for Sholokhov's "Tranquil Don"
71-75 Illustrations for Pushkin's "Egyptian Nights"

KRUGLIAKOVA, Elisaveta. Leningrad. b. 1865.

76 Anichkov Bridge, Leningrad
77 Oilwells, Surakhanakh
78 Kiel Canal

KUPREYANOV, Nikolay Nikolayevich. Moscow. b. 1894, d. 1933.

79 Friends
80 Caspian Sea Fishermen
81 Bringing in the Catch
82 Signal Mast

KURDOV, Valentin Ivanovich. Leningrad. b. 1906.

83 Steeplechase

LEKHT, Friedrich Karlovich. Moscow. b. 1887.

84 Building Bridge, Kashira
85 Kashira Bridge under Construction

LENTULOV, Aristarkh Vasilyevich. Moscow. b. 1882.

86 Landscape

LVOV, Piotr Ivanovich. Leningrad. b. 1882.

87 Summer Garden, Leningrad

MILASHEVSKY, Vladimir. Moscow. b. 1893.

88-90 Kuskovo, near Moscow

MITROKHIN, Dmitry. Leningrad. b. 1883.

91-92 Street. Man with Fish
93-94 Karpovka River
95-96 Children's Playground. "First of May"

MOCHALOV, Sergey. Leningrad. b. 1902.

97-99 Illustrations for Bielykh's "House of Gay Beggars"
100 Illustration for "The Song of Hiawatha" by Longfellow
101-103 Engravings

MOGILEVSKY, Aleksandr. Moscow. b. 1892.

104 Skating in Moscow

NALEPINSKAYA-BOITCHUK. Kharkov.

105 Illustration for "The Little Shepherd"
106 Illustration for Shevchenko's "Kobsar"

PAVLINOV, Pavel. Moscow. b. 1881.

107 Portrait of the Poet Tyutchev
108 Portrait of Emile Zola
109-110 Illustrations for "Ten Years of the Moscow Theatre of the Revolution"

PAVLOV, Ivan Nikolayevich. Moscow. b. 1872.

111 Portrait of Stalin
112 Portrait of Kalinin
113 Portrait of Prof. Schmidt
114 Self-Portrait

PIKOV, Mikhail Ivanovich. Moscow. b. 1903.

115 The Actress Babanova in Ostrovsky's "Profitable Place"
116 Actors in Pogodin's "Poem of the Axe"
117-119 Illustrations for "Talks on Love"

PISKAREV, Nikolay. Moscow. b. 1892.

120-122 Illustrations for "Anna Karenina"
123-128 Illustrations for Rousseau's "Confessions"
129 Frontispiece for Rousseau's "Confessions"

RODIONOV, MIKHAIL SEMENOVICH. Moscow. b. 1885.

130 At the Racetrack

131 The Volkhov River

132 The Start

RUBAN, O. Kharkov.

133-134 Illustrations for Shevchenko's "Varnak"

135 Illustration for a children's book

SAKHNOVSKAYA, ELENA. Moscow. b. 1902.

136 Woman Terrorist

137 Woman of Civil War Period

SEDLIAR, VASSYL. Kharkov.

138-140 Illustrations

SHMARINOV, DEMENTY. Moscow. b. 1907.

141 "Eagles of the Future"

142 The First Flight

143-144 Illustrations for Matveyev's "Commissar of the Treasure Train"

SHOVKUNENKO, A. A. Kharkov.

145 Painting the Ship

146 Fitting the Rudder

147 Setting the Propeller

SILVESTROV, V. Kharkov.

148-149 Illustrations for "He is Coming" by Kotsubinsky

SOKOLOV, Ilya. Moscow. b. 1890.

150 Casting

SOKOLOV-SKALYA, Pavel Petrovich. Moscow. b. 1899.

151 Civil War Funeral

STARONOSOV, Piotr Nikolayevich. Moscow. b. 1893.

152-155 Illustrations for "Tales of the North"

SUVOROV, Anatol. Moscow. b. 1890.

156-157 Designs for "Fifteen Years of Soviet Graphic Art" and Club for Artists

158 Cover Design for Béranger

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VEREYSKY, Georgy Semenovich. Leningrad. b. 1886.

160 Roadway in the Ukraine

161 Leningrad

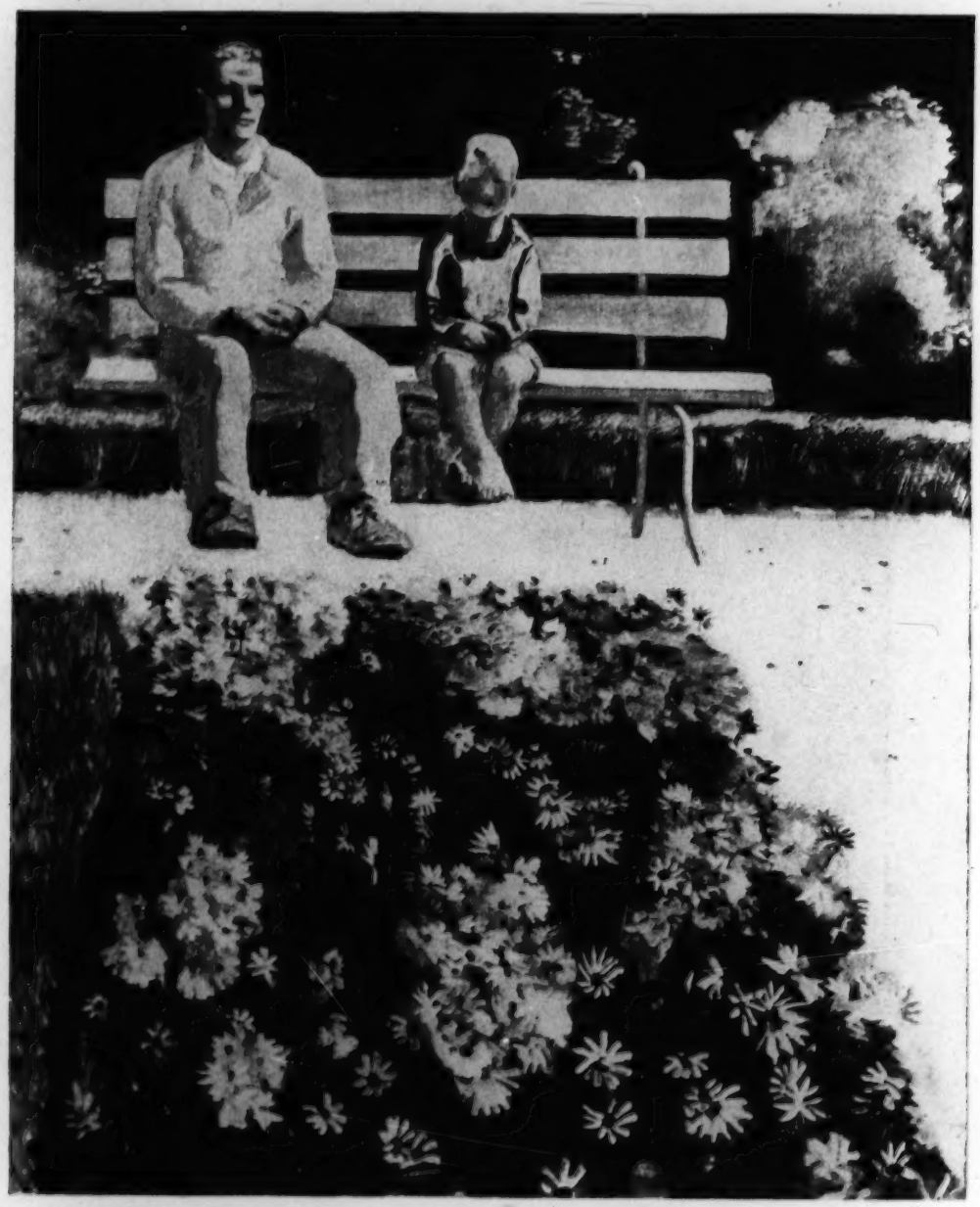
ZENKEVICH, Boris Aleksandrovich. Moscow. b. 1890.

162 Kolomensky Locomotive Assembly Works

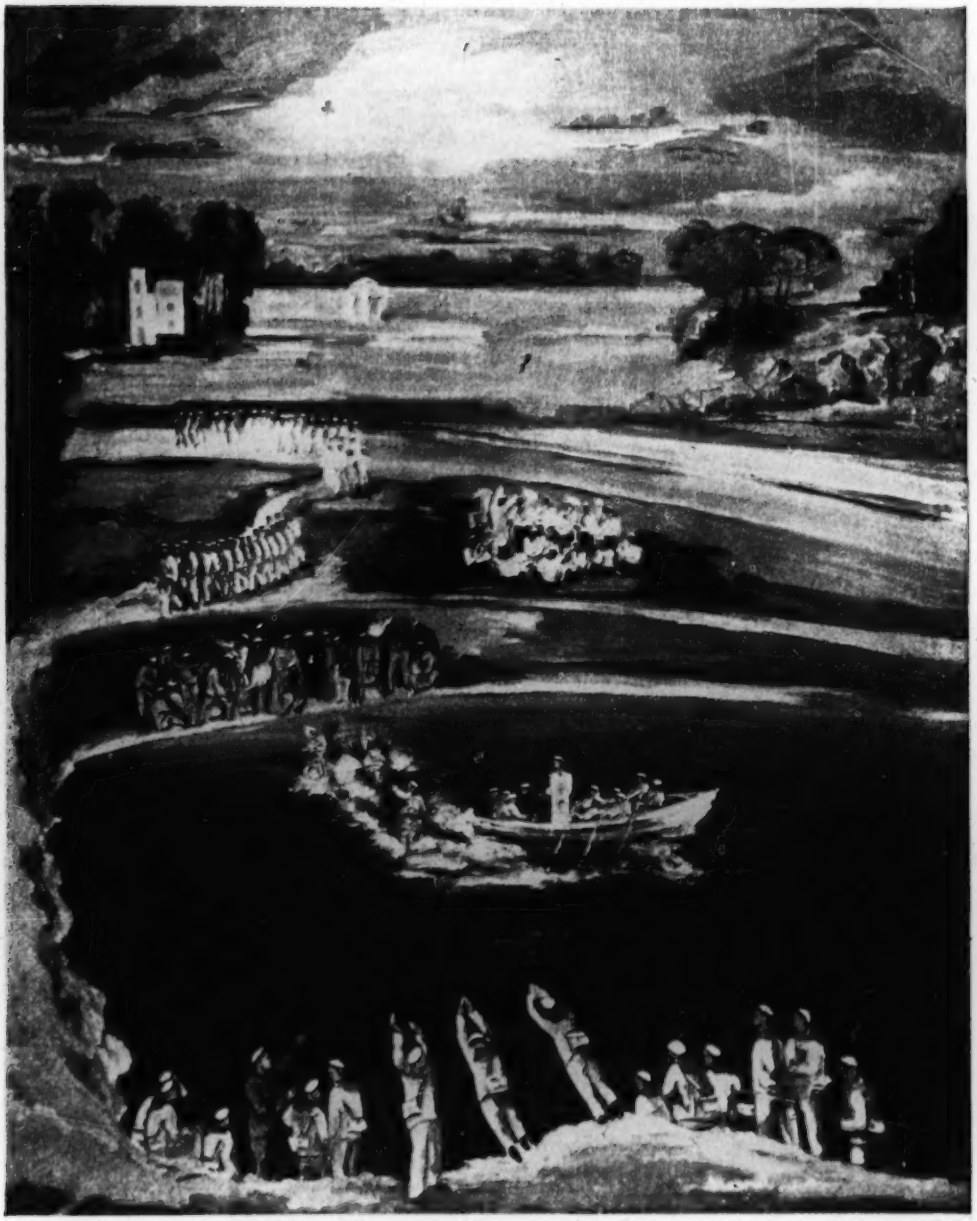
163 Kolomensky Iron Works

GEORGY RYAZHSKY: Portrait

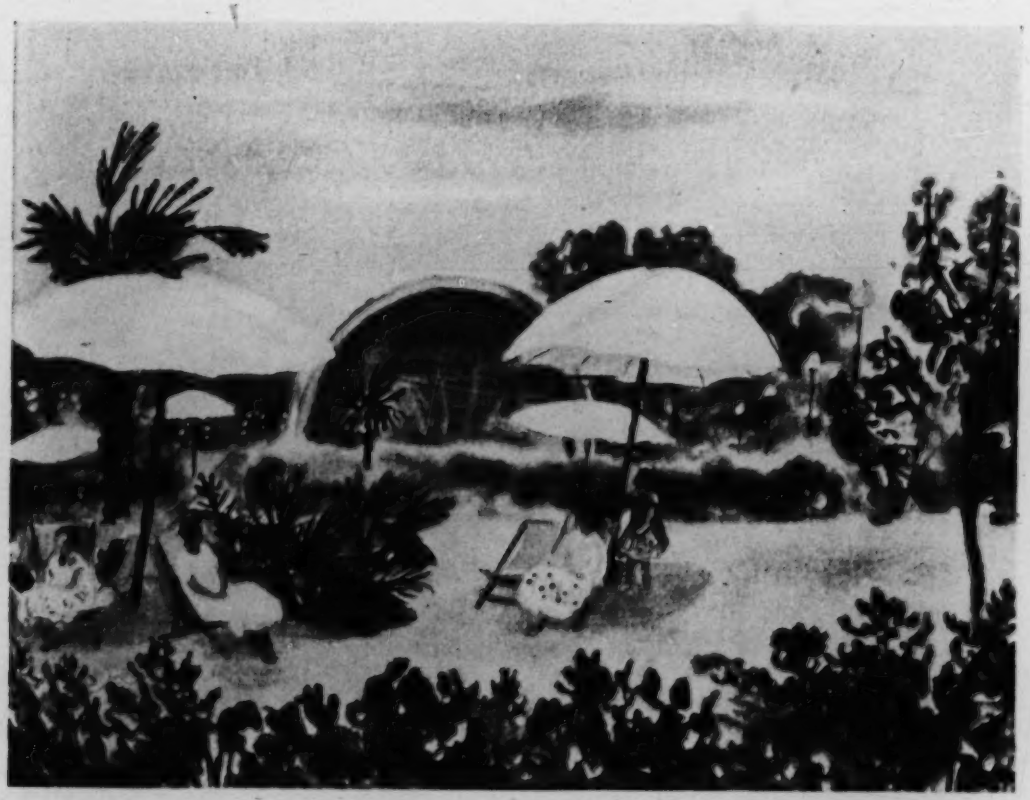
PETER WILLIAMS: Portrait of a Stage Director



ALEKSANDR DEYNEKA: Rest



VIKTOR MIDLER: Red Sailors' Swimming Contest



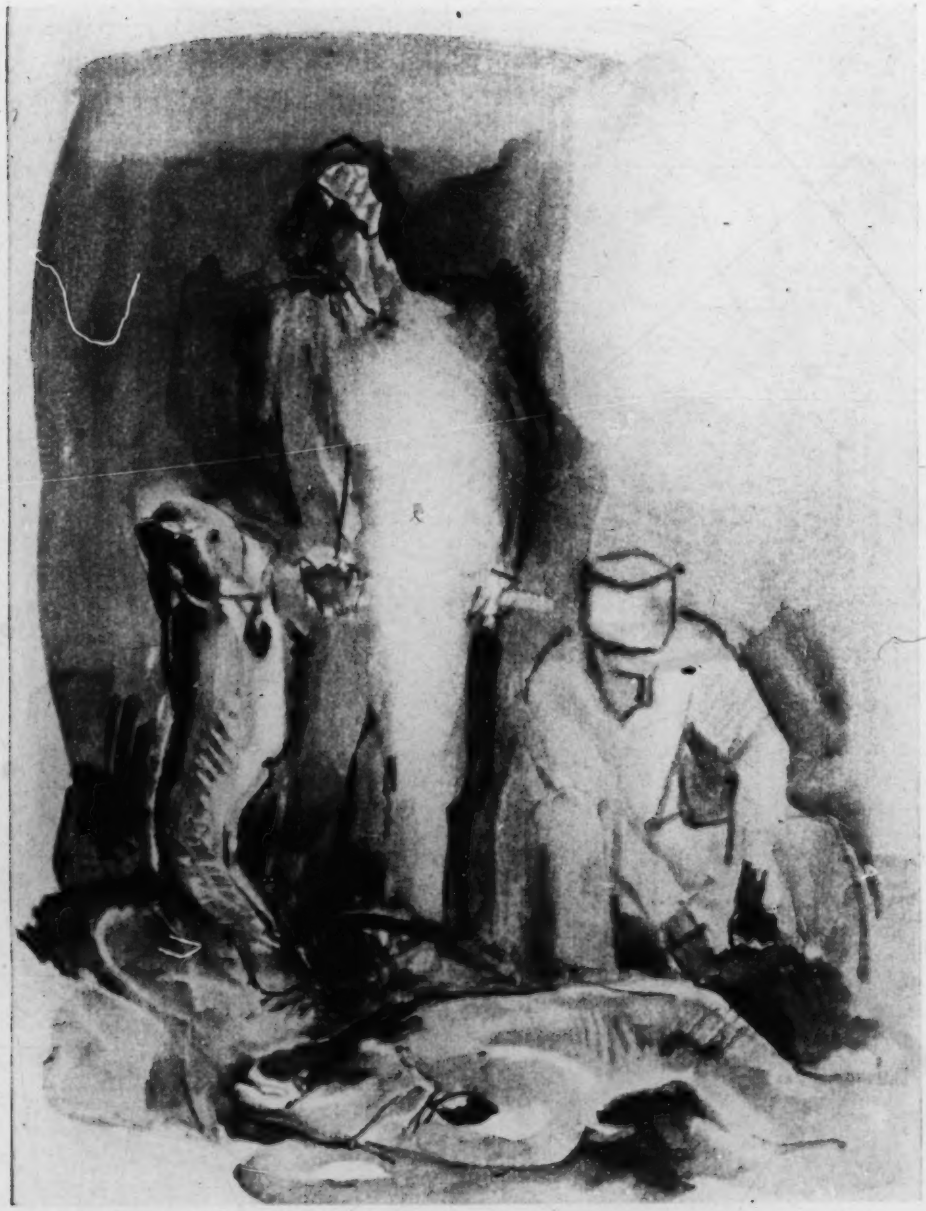
NINA KASHINA: The Gorky Park of Culture and Rest

VLADIMIR LUSHIN: Horse Racing—Moscow

PETER WILLIAMS: Portrait of Cinema Director Aleksandrov

YURY PIMENOV: The Bath

BORIS DEKHTEREV: Tanya and the Bakers
(From Gorky's "Twenty-six and One")

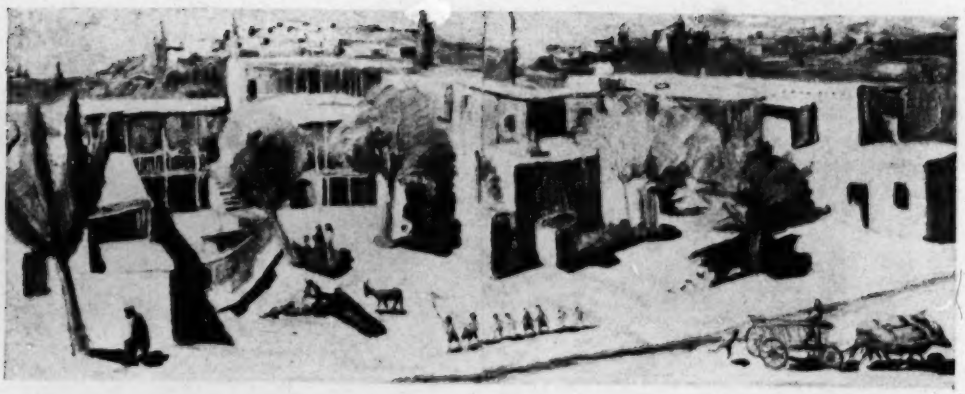


NIKOLAY KUPREYANOV: Caspian Sea Fishermen
Lent by Mr. Henri Marceau

BORIS ZENKEVICH: Kolomensky Iron Works

DEMENTY SHMARINOV: "Eagles of the Future"

PIOTR SHEGOLEV: Red Army Cadets
Collection of the Museum of Eastern Culture



MARTIROS SARYAN: Old and New ERIVAN

Lent by the Russian Museum, Leningrad

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